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Innsbruck; Grave of Maximilian.

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State Opera.

346 such a small-town atmosphere here that it seems as though the biedermeier period lingers on.

These pictures are all to be found here within a comparatively small space. The same number of steps which we had to take from the Cathedral to reach this quiet corner will suffice to take us on to other great gothic churches. The solemn and massive Augustinerkirche stands in a street which is filled with the noise of motor traffic. Its Early Gothic form is still cool and severe, far removed from the decorative exuberance of Late Gothic. The famous Christina Monument created by Canova at the beginning of the 19th century is a remarkable example of the symbolic portrayal of sorrow and mourning.

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interests or at times in the conclusion of strange marital alliances.

The great town mansions near the Ring were in sharp contrast to the houses in other parts of the city, in the outlying districts. In the latter a single pump had to suffice for four, eight or ten families and what was called a "light-shaft" was not worthy of the name. It was a gloomy, narrow tunnel down which the sunlight only penetrated as far as the upper stories in the hottest summer.

To be a Liberal meant to leave things as they were, not to interfere, to leave the peace of the upper classes undisturbed and to remain deaf to the plaints of those below.

Lueger, however, had an ear for the low mutterings of the crowd, for

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361 *Viennese Girls, 1914.*

Opposite, on the façade facing the Inner City, still within the extensive grounds of the Burg, lies the solemn and dignified Josefsplatz. No successor to Max Reinhardt has arisen who could transplant this impressive scenery on to a stage—the classic façades of the National Library, the Royal Riding School and the enchanting proscenium of the Pallavicini Palace. Behind high windows is the famous domed hall of Fischer von Erlach, a dream in marble, gold and sunlight, which is considered the most magnificent library of the world. The streets leading from it narrow suddenly, as if unwilling to let one leave the square.

And now let us wander through the Inner City without any special goal, to the hidden beauties which are so easily discovered. There stand mysterious courtyards with covered stairways, cage-like balconies, noble weather-beaten porches dreaming of baroque fantasies beneath spider's web little old houses and shops of the dealers in antiques—a garland of beauty hidden in the heart of an active, bustling and teeming metropolis, a fascinating juxtaposition of yesterday and today.

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The Plague Column on the Graben was erected by the Emperor Leopold to commemorate the end of the epidemic in 1679. This stone allegory, this bold mixture of realistic and religious ideas, the work of Fischer von Erlach as well as other sculptors, has been compared to a splendid opera.

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Only a few steps behind it, cut off from the lively Graben by a modest little square, is the venerable Peterskirche, full of colour and rich decorations. Rottmayr's frescoes in the interior radiate a golden brilliance which makes an almost

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carnal appeal to the senses. A little further, on the Tuchlauben, the clothmakers used to offer their wares in old Vienna, and one-and-a-half centuries earlier the Roman military lines stood here. Every walk through Vienna can be made a game of question and answer with time and history.

Viennese Girl, 1913.

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The Graben.

proclamations of the Estates and treaties of peace. Anyone wishing to write the history of Europe is bound to have resort to these unique documents.

The number of collections and galleries, museums and archives seems inexhaustible. The Austrian's love and understanding for art and science have created for themselves a permanent monument in these.

At the head of the list of great MUSEUMS stand those of FINE ARTS and of NATURAL HISTORY. Both date back to the old Hapsburg collections, such as the Treasuries with contents which date from the 13th century. Picture Gallery, Tapestry Collection, "Wagenburg", Medal and Coin Museum, Pre-Historic Section—the problem is where to begin.

The ALBERTINA Collection of Graphic Art, with about a million

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Further on, past the Crypt of the Capuchins is the Albertina situated on a high bastion—a treasure store for art-lovers. Here is an almost complete collection of the drawings of Albrecht Dürer which once belonged to Prince Eugene.

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Almost in the shadow of this Albrechtsrampe and backed by the green spaces of the former Kaisergarten is the white statue of that witty divine, Abraham a Sancta Clara. His entertaining and moving pulpit discourses helped his enormous congregation to forget their hunger, thirst and weariness. He was preacher, narrator and satirist in one. His influence, which did not stop short at the Imperial Court was to a great extent due to his perfect command of Viennese dialect.

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Viennese dialect! This is a faithful mirror of the spirit of Vienna, wonderfully soft and